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LOYOLA COLLEGE DRAMATIC SOCIETY

*presents*

# MACBETH

BY WILLIAM SHAKESPEARE

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THIS PRODUCTION IS DEDICATED TO THOSE WHOSE  
ACTIVE INTEREST IN COLLEGE ACTIVITIES  
IS A CONTINUAL ENCOURAGEMENT  
TO THEIR SONS—

*T O T H E P A R E N T S*

OF ALL LOYOLA STUDENTS

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LOYOLA AUDITORIUM    ✓    APRIL 29, 30, MAY 1

# P R O G R A M M E

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At each performance the Loyola College Orchestra  
will play some of the following  
musical selections:

## GOD SAVE THE KING

PRIESTS' MARCH . . from 'Athalia' . . . Felix MENDELSSOHN (1809-1847)

OVERTURE . . from 'The Queen's Secret' . . . Ambroise THOMAS (1811-1896)

## First Part

- SCENE 1 *A desert place*
- SCENE 2 *Forres; King Duncan's palace*
- SCENE 3 *Inverness; Macbeth's castle*
- SCENE 4 *Before Macbeth's castle*
- SCENE 5 *Macbeth's castle; a room*
- SCENE 6 *Macbeth's castle; the banqueting hall*

## Intermission

THREE DANCES FROM 'HENRY VIII' . . . . Edward GERMAN (1862-1936)

1. *Morris Dance*                      2. *Shepherd's Dance*                      3. *Torch Dance*

DANCE . . . . . 'Country Gardens' . . . . . Percy GRAINGER (1882 — )

## Second Part

- SCENE 1 *Macbeth's castle; exterior*
- SCENE 2 *Macbeth's banquet hall, now a throne room*
- SCENE 3 *Park near the castle*
- SCENE 4 *Banquet hall*
- SCENE 5 *Near Macbeth's castle*
- SCENE 6 *A heath*
- SCENE 7 *Macduff's castle at Fife*

## Intermission

ADAGIO . . . 'Moonlight Sonata' . . . Ludwig von BEETHOVEN (1770-1827)

WALTZ IN C SHARP MINOR (*Opus 64*) . . . . Frédéric CHOPIN (1810-1849)

## Third Part

- SCENE 1 *England; before the King's palace*
- SCENE 2 *Macbeth's castle; late at night—*
- SCENE 3 *The same; by day*
- SCENE 4 *A road in Scotland*
- SCENE 5 *Macbeth's castle; interior*
- SCENE 6 *Macbeth's castle; exterior*

## Finale

O CANADA

LOYOLA VICTORY SONG



**T**HE TRAGEDY OF MACBETH is a stormy Elizabethan version of the story that is at once the most ancient and the most modern in the world—the story of temptation, sin and retribution—the story of the recurrent fall of man.

The temptation of Macbeth, like the first of all temptations, is to ambition. Like the first of all temptations, it takes the potent and terrifying form of a direct proposal from the Powers of Evil. It comes, as the first temptation came, and as so many other temptations, successors in the direct line to the first, have come since, at a time when its victims were unsuspecting of trouble, basking in the radiance of a self-complacent and apparently well-deserved prosperity.

Banquo and Macbeth, the two most valiant officers of good King Duncan of Scotland, have just succeeded in putting to flight a double force of rebels and invaders. On their return from the field of battle they are accosted by three sinister old women, who hail Macbeth as Glamis, Cawdor, King; promise Banquo that his children will be kings; and vanish. When the second of their prophecies is thereupon realized, the two men have every reason to think respectfully of the third and fourth.

Macbeth is both fascinated and appalled by the audacity of their third, supremely flattering suggestion. A practical man, his mind immediately busies itself with plans to abet the destiny that wills his coronation. Natural caution and the loyalty of a soldier, added to the strong resistance of a conscience not yet debased, make the idea of regicide abhorrent, and Macbeth takes refuge in the thought that to the elective throne of Scotland it is always possible for Duncan to name him heir. The King, however, takes occasion of the victory to settle the crown upon his eldest, Malcolm. By this action Duncan seems to invite his own murder; and when, a little later, he decides to honour Macbeth by visiting at his home, he makes the deed as easy as he has made it desirable. At first Macbeth cannot bring himself so basely to betray the rights of a sovereign, and a guest, but spurred on and directed, like many a strong man since, by the social-climbing energies of his ruthless wife, he does away with the old King while the latter is asleep. Duncan's last act has been the bequest of a valuable gift to Lady Macbeth; his last words, praise of the host who was plotting his destruction.

The second stage in this oldest of human dramas has thus been achieved. Sin has been committed, and it is the father of many



sins. The murder of Duncan necessitates the murder of his grooms in order that suspicion may be fastened upon them. The witches' promise to Banquo is a *Memento Mori* to the glory of Macbeth, and so he plots to kill him, and his son. Murder soon becomes a habit with Macbeth, and he slays wantonly here and there, the very torment of his remorse perversely driving him on to a renewal of violence. For the third factor in the story of every crime—retribution—has begun to operate immediately consequent upon that first hesitant but desperately accomplished murder. The touching and yet frightful elegy, pronounced by Macbeth in the panic of guilt, "Macbeth doth murder sleep, the innocent sleep," gives us a premonition of the terrors of sleeplessness which are to haunt both the criminals throughout the remainder of the play, making of it the great tragedy of insomnia. The ineffaceable blood upon the hands is a still more potent symbol of the misery of their ruined souls. But besides these "scorpions in the mind," and their dissatisfaction with the "barren sceptre" which they have bought so dear, a very pathetic effect of sin appears in the deterioration and ultimate breakdown of the two principal characters. Macbeth and his lady in the end lose even each other. Partners in guilt they are separated in remorse. They become gloomily indifferent to one another, being not merely unworthy of love, but incapable of feeling it. This isolation from the very being for whose advancement she has sinned grows unbearable to Lady Macbeth, and she dies abruptly and without dignity, in the weird hours of the night, either from the pain of a conscience overwrought, or "as 'tis thought, by self and violent hand." It is perhaps the culminating point in the long agony of frustration when her husband hearing of her demise, expresses all he feels on the subject in a few gruff and fatalistic words. His own death following shortly after, is equally ignominious. The witches have assured him that until Birnam Wood shall move to Dunsinane, he will be impervious to defeat, and to death from the hands of any man of woman born. Macbeth has accepted their quibbling words with fatuous confidence: he does not know that there is a sense in which McDuff, the man who has the greatest reason to hate him, is not of woman born, and that Birnam Wood may be carried piece-meal to Dunsinane. When the equivocation becomes apparent at the end, he dies, still gallantly fighting, but not before being made to see himself as the dupe he is. Thus he who dealt with the father of lies is undone by a lie. Like all the unhappy children of men who experience the eternal sequence, temptation, sin, remorse, he learns what it is to bargain with the devil, "Who keeps the word of promise to our ear, but breaks it to our hope."

# Cast of Characters

(IN THE ORDER OF APPEARANCE)

FIRST WITCH . . . . .	Rémi Limoges	
SECOND WITCH . . . . .	David McKee	
THIRD WITCH . . . . .	Dominic McCormack	
DUNCAN, <i>King of Scotland</i> . . . . .	John Colford	
MALCOLM } DONALBAIN }	<i>his sons</i> . . . . .	{ George Vanier { John Meagher
MONTEITH } ANGUS } LENNOX }	<i>Noblemen of Scotland</i> . . . . .	{ Charles Phelan { Robert Glashan { Philip Ready
FLEANCE, <i>son of Banquo</i> . . . . .	Walter Baril	
ROSS, <i>a Nobleman of Scotland</i> . . . . .	Francis O'Leary	
MACBETH } BANQUO }	<i>Generals in the King's Army</i>	{ Guy Desjardins { Francis Higgins
LADY MACBETH . . . . .	John O'Brien	
A MESSENGER . . . . .	David Dohan	
SEYTON, <i>an officer attending on Macbeth</i> .	Russell Breen	
A PORTER . . . . .	Gregory Driscoll	
MACDUFF, <i>a Nobleman of Scotland</i> . . . . .	John McDougall	
PAGES . . . . .	Lorne Brown Joseph di Clementi	
FIRST MURDERER . . . . .	Patrick Devaux	
SECOND MURDERER . . . . .	Paul Delicaet	
THIRD MURDERER . . . . .	John Asselin	
LADY MACDUFF . . . . .	Donald Paré	
BOY, <i>son of Macduff</i> . . . . .	Hector Soublrière	
A DOCTOR . . . . .	Arthur Halley	
A WAITING-GENTLEWOMAN . . . . .	Thomas Sullivan	
YOUNG SIWARD . . . . .	Michael Cashin	
SIWARD, <i>Earl of Northumberland, general of the English forces</i> . . . . .	Dominic McCormack	
LADIES-IN-WAITING . . . . .	Albert Schutz John O'Malley	
SERVANTS . . . . .	Frederick Brown Gordon Rioux	
APPARITIONS . . . . .	Francis Higgins Joseph di Clementi	Walter Baril
SOLDIERS . . . . .	John Paré Antonio Larrea John Asselin	Frederick Langan William O'Leary John Branswell



DIRECTION . . . . .	Rev. David M. Stanley, S.J.	
ASSISTED BY . . . . .	Rev. Hugh C. McCarthy, S.J.	Rev. Paul H. Hoppe, S.J.
ADVISER . . . . .	Mr. John Ready	
COSTUMES . . . . .	Rev. Douglas E. Daly, S.J.	
MANAGEMENT . . . . .	Rev. Francis J. Devine, S.J.	
STUDENT STAGE MANAGER . . . . .	Mervyn Labelle	
STAGE ASSISTANTS . . . . .	Drury Allan	Daniel Duffy
	Allan McDonald	Gerald Lawson
	Lloyd O'Toole	Robert Swinton
LIGHTING . . . . .	Robert Fauteux	Darrell Walsh
PROPERTIES AND CALLS . . . . .	Crawford Lindsay	
SCENES BY . . . . .	Hans Berends	
COSTUMES BY . . . . .	Mallabar	
HEAD USHERS . . . . .	Robert Broderick	Desmond Polan
	Robert Lindsay	Robert Meagher

### *Ushers*

Jacques Beaudry	Michael Asselin	Hayward Dansereau
Christopher Gribbin	Clifford Malone	Gabriel De la Haba
Robert Joyce	John McNally	William Humes
James Mell	John O'Neill	Edward Langan
Donell McDonald	Donnelly Bussière	Allan Burns
James O'Connor	Francis Connors	Gerald Gallagher
George Morley	Edward Corrigan	Kevin Shea

### *Members of the College Orchestra*

DIRECTOR . . . . .	Professor Jean Drouin	
Robert Broderick	James Benoit	James Bureau
Patrick O'Reilly	Robert Andrews	John McIntyre
Francis Monahan	Thomas Sullivan	Rudolph Dollfuss
Anthony Logan	Earl Lesage	Luis Amengual
Gabriel De la Haba	Claude Simard	Marcel Hattem
Robert Maher	John Dunn	Edward Hajaly
Sylvio Rondino	Gerald Lawson	Emil Chamandy
Claude Dorion	George Morissette	Hubert Hollingsworth